ART GALLERY OF ONTARIO

FEBRUARY 1992

OPENING DATE OF NEW AGO CONFIRMED FOR 24 JANUARY 1993.

REF CUB

AGO NEWS

A publication for Members • Volume 14, Number 2

ART GALLERY of ONTARIO REFERENCE LIBRARY

New 'Takes' on Old Masters

BY JANET M. BROOKE AND DAVID WISTOW

AS YOU MAY KNOW, THE ART GALLERY OF ONTARIO'S collection of Old Masters painting and sculpture is considered one of the best in Canada. As such, it is a very precious resource for the cultural life of our province. Ranging from early Renaissance panels to Impressionist landscapes, many of the works in this collection – Gainsborough's *Harvest Waggon*, for example, Hals's *Isaak Abrahamsz. Massa* and Chardin's *Jar of Apricots* – are recognized by museums and specialists worldwide as masterpieces of their kind.

For many years, the Gallery's collection of Old Masters has been associated with the historic nucleus of the AGO's building: the suite of seven galleries arranged symmetrically around the Walker Court and named in honour of the great benefactors of the Gallery's early years. Designed by the turn-of-the-century Toronto firm Darling and Pearson and inaugurated in two stages – 1918 and 1926 – these rooms remain among the most significant architectural interiors in the city. Elegantly articulated as alternating centralized and rectangular volumes, laid in enfilade, these spaces draw upon the 19th-century French beaux-arts tradition in museum building – one whose grandness and compatibility with works of art has rarely been matched.

As part of the AGO's continuing overall expansion and refurbishment, the Old Masters galleries have undergone a complete renovation aimed at reinforcing their original architectural character and quality. This process, which began two years ago, has involved exposing the elaborate ornamented ceilings (covered over in the 1970s), restoring and replacing granite detailing, introducing picture hanging rails, installing a new lighting system and repairing the fine wooden flooring.

The beginnings of a European historical collection here date to the years immediately preceding World War I. Through direct purchase, contributions by members, subscribers and volunteers, and the continued generosity of notable collectors (Frank P. Wood, Reuben Wells Leonard and, more recently, Margaret and Ian Ross and Joey and Toby Tanenbaum, among many others), the collection has grown steadily over the past eight decades. Its strength lies precisely in the wide panorama it offers of the development of Western art from the 14th to the 19th century. As well, it boasts particular depth in Impressionist paintings, 17th-century Dutch portraits and landscapes, and late 17th-century Florentine bronzes.

Over the last two years, the European Painting and Sculpture department has undertaken a thorough reassessment of the collection's scope and quality, measuring it against recent developments in art history and connoisseurship. Works of art in storage have been examined, research has been verified and updated, and priorities for cleaning, restoration and reframing have been identified in conjunction with the Conservation department. Some surprises have emerged. In several cases, a simple surface cleaning has radically transformed works that, for years, had attracted little attention either from scholars or the public. Moreover, paintings whose style and sensibility were, for decades, considered outside the mainstream of art history (19th-century academic art, for example) have been seriously reconsidered in light of new scholarship; several such works of exceptional quality have now been retrieved from the vaults to undergo extensive restoration. Their presence in the new installations, together with some remarkable new acquisitions, promise to transform the 'personality' of the Gallery's permanent collection and to allow us to present a more articulate, richly layered history of European art.

The classic disposition of gallery spaces around the Walker Court provides an ideal setting for the presentation of the Old Masters collection in historical sequence, beginning with the Leonard Memorial Gallery on the east, which will display the earliest works in the AGO's collection. Each gallery, complete with historically sympathetic wall colours and the occasional inclusion of antique furniture, will feature installations appropriate to the period represented. In addition, visitors will be provided with a selection of educational materials relating to key works – materials integrated, for the first time, with comfortable seating. We hope such features will offer enjoyable new ways for exploring the collection.

Regular visitors to the Gallery will have witnessed many changes over the past year. To date the installations in three spaces – the Frank P. Wood Gallery, the Richard Barry Fudger Memorial Gallery and the Fudger Rotunda – are virtually complete and open to the public. Gone are the ubiquitous white walls so popular in the 1970s. Now there is a palette of rich ochre, soft yellow and green. More importantly, works have been rethought and regrouped to reveal more provocative and dynamic relationships. Impressionist landscapes, for example, have been extracted from other 19th-century paintings to hang together in their own thematically unified gallery. The results are startling: this configuration underscores the shared values of Impressionism and emphasizes the collection's strength in this area.

David Wistow and Janet Brooke during Fudger Gallery installations.

Top right, down: Giovanni Paolo Panini's c.1755 oil, *A Capriccio of Roman Ruins with the Arch of Constantine*. Purchase, Frank P. Wood Endowment, 1963.

The Convalescent by James (Jacques-Joseph) Tissot, oil on wood, 1872. Gift of R.B.E. Barr, Esq., Q.C., 1966.

Gustave Courbet's *Still Life with Fruit*, 1871, oil on wood board. Gift of Sam and Ayala Zacks, 1970.

Below: J.W. Waterhouse's 1915 oil, *"'I am half sick of shadows,' said The Lady of Shalott"*. Gift of Mrs. Philip B. Jackson, 1971.

Charles Émile Jacque's oil, *Moonlight*. Gift of Mr. and Mrs. H.C. Cox, 1926.

Two Huntsmen with a Hound, an oil attributed to Gianantonio Guardi (after Giovanni Battista Piazzetta). Bequest of Miss L. Aileen Larkin, 1967.

Now that the 18th- and 19th-century European collections are again accessible to the public, the Old Masters Project Team, composed of curators, educators, conservators, designers and technicians, looks forward to the challenge of creating similarly fresh and stimulating installations in the remaining five permanent collection galleries.

Janet M. Brooke is curator of European painting and sculpture; David Wistow works in exhibit interpretation and programming.

Treasures from the AGO Vaults

BY JANET M. BROOKE AND DAVID WISTOW

Electra at the Tomb of Agamemnon, William Blake Richmond's 1874 oil. Gift of the Sir W.B. Richmond Estate, 1924.

Right: Alfred-Pierre Agache's large-scale 1896 oil *The Sword (L'Epée)*. Gift of the Canadian National Exhibition Association, 1965.

Below: William Adolphe Bouguereau's c.1890 oil, *Study of a Girl's Head*. Bequest of J.W.L. Forster, 1938.

Below left: Henri Fantin-Latour's evocative 1888 oil, *Roses in a Basket*. Bequest of Dorothy P. Munro, 1981.

William Blake Richmond, *Electra at the Tomb of Agamemnon*, 1874

LIKE OTHER PAINTINGS IN THE REFURBISHED FUDGER Gallery, William Richmond's *Electra at the Tomb of Agamemnon* has not been on public display for many decades, a victim of changing taste. Yet its ancient Greek subject and setting, elegantly rendered figures and impressive scale make it an outstanding example of late 19th-century Neoclassicism. Only recently have we come to fully appreciate works by the so-called Victorian Olympians: British artists committed to reviving the ideals of classical times.

Despite his reputation as a portraitist – he painted Browning, Darwin, Gladstone and Bismarck, among others – Richmond had ambitions to paint large scenes based on ancient themes. Partly in response to the ugliness of Britain's urbanization, partly inspired by recent excavations at Pompeii and Herculaneum, he sought to create noble, inspirational images, remote from the modern world and permeated by a notion of timeless beauty. Here, three gracefully posed maidens share the grief of Electra (standing with her back to us), as she mourns her murdered father. The languid figures and the mood of restrained emotion lend the scene a quiet dignity.

Richmond came from a dynasty of painters: his father, Alan William, was a well-known portraitist. As a young man, Richmond knew John Ruskin and the Pre-Raphaelites; he absorbed into his work their fascination with the minutiae of nature – hence the breathtaking realism of the flowers in the picture's foreground. Curiously, *Electra at the Tomb of Agamemnon* combines the neoclassical and pre-raphaelite styles, two seemingly irreconcilable strains in 19th-century British painting. – **David Wistow**

Alfred-Pierre Agache, *The Sword*, 1896

ALTHOUGH THIS PAINTING WAS ACQUIRED BY THE ART Gallery of Ontario in 1965, its presence in Toronto stretches farther back, to 1916. One of several works purchased by the Canadian National Exhibition Association from an installation that year of paintings loaned by the French Republic, Alfred-Pierre Agache's *The Sword* belongs to the first generation of contemporary European paintings to be seen publicly in this city. At the time, the AGO was still in its infancy. Following the CNE's 1938 decision to terminate its collecting and exhibition activities in European art, the Gallery agreed to accept its paintings on long-term loan, an arrangement that lasted almost 30 years. In the mid-1960s these works were formally donated to the Gallery.

Having just undergone a full cleaning and restoration in the AGO's conservation studio, Agache's painting is now installed in the newly refurbished Fudger Gallery. That it has languished in our vaults until now is hardly surprising: 19th-century French academic art, so coveted by European and North American collectors and museums until World War I, has since been generally ignored by art historians, who for most of this century defined the conservative strain in French painting as being hostile to the concerns of Impressionism. Recently, however, specialists have begun to focus increasingly upon the indisputable achievements of academic artists and, in the process, to re-examine the cultural and artistic climate in which these artists worked.

Little is known of Alfred-Pierre Agache. Born in Lille in 1843, he exhibited frequently in Paris until his death in 1915. Other than portraits, he seems to have specialized in large-scale allegorical canvases. When first shown in 1896 at the Salon, Paris's annual showcase of contemporary art, the AGO's painting bore the title *L'Épée (The Sword)*. This elegant, black-cloaked woman, seated on a stone bench and staring with arresting candour and sympathy at the viewer, is a personification of Justice. Boldly inscribed in red across the top of the canvas, a Latin motto – meaning "only for justice" – assures us that the sword lying idly across the figure's knees serves the art of peace, not of war. – **Janet M. Brooke**

Henri Fantin-Latour, *Roses in a Basket*, 1888

AS SUBJECTS FOR PAINTING, TWO WICKER BASKETS, several dozen roses and a rustic table do not ensure a masterpiece. Yet, for the late 19th-century French painter Henri Fantin-Latour, such humble subjects could inspire works of unforgettable beauty. Visitors to the AGO's newly completed Fudger Gallery will undoubtedly be struck by the artist's *Roses in a Basket*, a work recently cleaned in our conservation studio and on display for the first time in many years.

The painting's rich, glimmering colours – white, creamy yellow, pink, salmon, crimson – now look as fresh as at the moment of creation; the blossoms, casually grouped, are so lifelike that one is almost tempted to caress their velvety petals or lean forward to delight in their perfume. Few flower painters have rivaled Fantin-Latour's powers of evocation.

Over several decades, fueled by a sense of wonder at their sensual grace, Fantin-Latour studied and painted the complex, elaborate structures of roses and other flowers. Although he sought recognition as a portraitist, Fantin-Latour achieved wide popularity with his flower pieces, painting over 800 of them, primarily for the English market. Working from fresh cuttings from the garden of his summer house, he created floral groupings placed against a plain backdrop. The results, however, were often lush and opulent. Only the gentlest intimations of life's transcience disturb these hymns to nature.
– **David Wistow**

William Adolphe Bouguereau, *Study of a Girl's Head*, c.1890

IN THE EARLY 1890s, BOUGUEREAU SAID: "I SEE ONLY THE beautiful in art and for me, art is beautiful. Art is eternal, it is unique. Our art is the same as the art of all other times. We do the best we can, and when we do as well as our masters, that's the best we can hope for."

Bouguereau's comments encapsulate the position of academically trained painters in late 19th-century Paris. For them, idealized subject matter, often drawn from history or mythology, and skilfully crafted, polished surfaces were the benchmarks of great painting. They looked to the great masters of the Renaissance and Baroque – Raphael and Poussin, in particular – and to French Neoclassicists, such as Ingres, as exemplars for the truth and beauty they sought to express. As for method, their painstaking technique was grounded in the schooling of the French Academy, whose origins reached back to the 17th century. Following the choice of a subject, the artist would start to envisage poses with rough sketches, either taken from life or derived from ancient sculpture and master paintings. He then blocked out the general lines of his composition with oil sketches and grisaille studies. Before beginning the final painting, he would also produce detailed oil studies for the heads, hands and draperies of the principal figures.

Created around 1890, for a composition as yet unidentified, *Study of a Girl's Head* is one such study. As is typical, the face is highly finished, while the hair is only sketched in, and the chest is left partially unpainted. The whole is set off by a roughly executed neutral background.

Recently, while Bouguereau's study was being restored and reframed, a note was discovered pasted on the back of the canvas. Written by the artist's son, it stated that he sold the painting to the Toronto portrait painter, J.W.L. Forster, from Bouguereau's studio at 75 rue Notre-Dame-des-Champs in 1938. Given Bouguereau's conservative views on painting, it is likely that he would have disapproved of seeing this study – created, after all, merely as a step toward the making of a finished painting – publicly exhibited. Yet its virtuoso handling, and the evidence it provides of artistic practice in 19th-century France, render it a worthy candidate for inclusion in the AGO's newly installed Fudger Gallery. – **Janet M. Brooke**

State-of-the-Art Facilities for AGO's Research Library & Archives

For Future Reference

BY KAREN McKENZIE

LOCATED IN HANDSOME NEW QUARTERS THAT OCCUPY an entire lower floor of the Chalmers Wing, beside Grange Park, the Edward P. Taylor Research Library and Archives – one of Canada's premier art research libraries – has just re-opened. Thanks to the design skills of Barton Myers and Kuwabara Payne McKenna Blumberg, the joint venture architects in charge of the AGO's expansion, this new facility at long last gives appropriate expression to the role and status of our library and archives.

Its grand success is also due in no small part to the generous sponsorship of individuals: both the journal reading space and the preservation area are sponsored by the Taylor family in memory of Edward P. Taylor; a special grant for furnishings has been received from Diana Phillips Jackson; and our superb main study room is named for its donor, Walter Carsen. The installation of storage systems for the rare book and special collections has been partially funded by a grant from the Museums Assistance Program of the Department of Communications in Ottawa.

Closed to researchers for 19 months during construction, the department's re-opening marks a notable series of 'firsts' for the Gallery. For the first time in our 90-year history, an area has been specially designed to facilitate research, with secure, climate-controlled housing for the full range of our collections and the structural features essential for the operation of a modern, automated library. As well, there are study and reading areas to meet the requirements of staff, volunteers, Gallery members, and the public.

The re-opening launches our library and archives as a combined resource for research and information, bringing together the expertise of two groups of professionals. It also brings together the rich holdings represented by our institutional archives, founded in 1970, and the library, formalized in 1933.

Much attention has been devoted to the details of function and layout that will take our library and archives into the next century. Since modern paper has a limited life, custodial collections must act aggressively to ensure the future health of the holdings in their care; this new facility accordingly includes an area earmarked for book and document preservation, which will be equipped and made operational in the next few years as resources permit. The layout of the reading and study areas has been carefully designed to permit both the quick, information-gathering visit and longer term, sustained study in areas that are adjacent but functionally separated from each other by glass doors. This will allow an appropriate atmosphere of quiet to reign in the reading room. As well, there is a comfortable magazine and newspaper reading section in the library's entrance area, well stocked with an international selection of recent art journals and Toronto and Montreal dailies. A small, independent reading room is set aside for the use of publications in microformat, involving the use of special reading and copying machines.

The library moved out of its last permanent home (Goldwin Smith's library in Grange House) in 1970, when the architectural restoration of The Grange began. With a staff of three, the library then consisted of about 15,000 volumes only rarely used by the public. During the next two decades, occupying temporary quarters both off-site and on, it embarked on a period of remarkable growth both in its collections and in the number of researchers seeking out its specialized holdings and services.

Photo Glen Rawlinson

Librarian Randall Speller and two docents using the demi-vaulted Walter Carsen Reading Room, part of the new library complex.

Goldwin Smith's 1885 library, after restoration in the 1970s.

Today the library holds some 100,000 volumes, 40,000 documentation files on Canadian art and artists, manuscript collections, publications in microform, auction and sales catalogues and much more – it also encompasses the institutional archives. The most notable area of subject excellence, Canadian art, is being actively expanded by the acquisition of personal papers from individual artists and the business papers of dealers, galleries and societies. The staff of nine now provides information and research services to well over 10,000 individuals each year, a constituency that is expected to grow with the inauguration of the new facility.

Looking to the future in their new home, the staff of the library and archives anticipate building upon their well-deserved reputation for dedication, expertise and courtesy, branching out with services that anticipate the requirements of their clientele and expanding the collections in their care to better reflect the Gallery's curatorial interests.

A grand opening for the new library and archives will take place together with the festivities being planned for the unveiling of the new AGO in January 1993. In the meantime, the department has resumed its services to researchers. Members may use its collections and services Tuesday to Friday, between 1:30 and 4:45 pm. We recommend that appointments be made as seating is limited.

Karen McKenzie is chief librarian, Edward P. Taylor Research Library and Archives.

Update/'Save the AGO' Campaign

Letters, Letters, Letters!

"I have been a Member of the AGO for many years and want to be certain it will be here for my grandchildren to enjoy."

"The AGO, and culture in general, are integral to our identity as Canadians. *Please preserve this vital institution."*

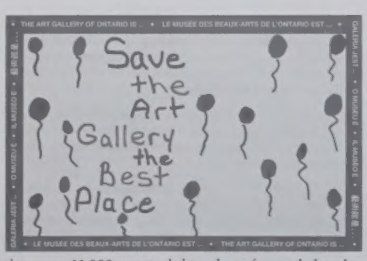
"The education programs are superb – my Grade Three students had a marvellous time on our recent field trip. Please ensure that the AGO survives for the children of the future."

"I live in Thunder Bay, but have attended many AGO exhibitions hosted by the Thunder Bay Art Gallery. Please allow this essential service *to continue ..."*

"The AGO gives an excellent return on money invested! What better way to ensure value for $'s in this economy!"

These are a few examples of comments that have been contained in letters of support sent to Premier Bob Rae on behalf of the Art Gallery of Ontario.

The "Save the AGO" postcards, launched in October, have exceeded the original projections for returns – to


THE ART GALLERY OF ONTARIO IS ...
LE MUSEE DES BEAUX-ARTS DE L'ONTARIO EST ...
Save the Art Gallery the Best Place
LE MUSEE DES BEAUX-ARTS DE L'ONTARIO EST ...
THE ART GALLERY OF ONTARIO IS ...

date, over 11,000 postcards have been forwarded to the Premier's Office. Through subsequent correspondence and meetings with staff in the Premier's Office, we know that the postcards have made a great impact and have succeeded in ensuring that the needs of the AGO are being discussed at Queen's Park.

Copies of letters that have been sent to Premier Rae in support of the Art Gallery of Ontario are arriving daily in our Director's Office. The letters, ranging in tone from wistful to indignant, tell of the connections that many people have to the Art Gallery of Ontario – they are from trustees, committee members, volunteers, artists, business people and educators, as well as from our many Members.

Another group of letters has been received from the directors of partner galleries across the province. These galleries are participants in the AGO's Extension Services programs, which are currently being highlighted through the Artreach 25 celebrations. Enthusiasm for the AGO's exhibitions and programs has been expressed by citizens of Chatham and Kingston on recent visits to these cities. Local press coverage of each event is emphasizing the integral role played by the AGO in supporting the cultural life of many communities across the province.

Our thanks to all Members who have taken the time to write a letter of support. If you have not yet written a letter but wish to do so, the address is:

The Honourable Bob Rae
Premier of Ontario
Room 281, Legislative Building
Queen's Park
Toronto, Ontario
M7A 1A1

Please send a copy of your letter to the Director's Office of the AGO. Be assured that your letter *will* make a difference.

Extension Services

1992: Artreach 25

Travelling Exhibitions
AGO-circulated shows. Dates are subject to change.

The Artists' Mecca: Canadian Art and Mexico
Artreach 25 Exhibition
Whitby Arts Inc., The Station Gallery, Whitby Feb 1–Mar 1
*Christine Boyanoski, Speakers Service Feb 2

"A Real *Amateur*": The Elizabeth E. Dales Collection of 19th-Century French Prints
Macdonald Stewart Art Centre, Guelph Feb 1–Mar 1

John Massey: Six Prints (Contact)
McMaster University Art Gallery, Hamilton to Feb 2

Barbara Hepworth: The AGO Collection
Artreach 25 Exhibition
Rodman Hall Arts Centre, St. Catharines Feb 7–Mar 8
*Alan Wilkinson, Speakers Service Feb 20

Lyrical Visions: Turn-of-the Century American Paintings from the AGO (Contact)
Timmins Museum: National Exhibition Centre, South Porcupine to Feb 2

Robert Fones: A Selected Survey
Thunder Bay Art Gallery to Feb 9

"Artists with Their Work" Programs

Stephen Andrews: Painting and Drawing
Oakville Galleries: Centennial Gallery Feb 2–Mar 22
*Workshops Feb 4, 23

Barbara Sternberg: Film Screening
The Art Gallery of Peterborough Feb 5–6

Phillip Barker: Video Screening
Macdonald Stewart Art Centre, Guelph Feb 6

Magdalen Celestino: Sculpture
McIntosh Gallery, London to Feb 9

Barbara Astman: Photographic Works
Laurentian University Museum and Arts Centre, Sudbury to Feb 9

Susan Rynard: Video Screening
The Art Gallery of Peterborough Feb 12–13

Louise Noguchi: Installation
Dundas Valley School of Art to Feb 14
*Workshops Feb 4, Feb 11

Brian Burnett: Painting
Thames Art Gallery, Chatham Cultural Centre to Feb 16
*Workshops Feb 13–15

Janice Gurney: Painting
Dundas Valley School of Art Feb 17–Mar 6
*Workshops Feb 18, 25, Mar 3

Michael Balser: Video Screening
The Art Gallery of Peterborough Feb 19–20

Kim Tomczak: Video Screening
Macdonald Stewart Art Centre, Guelph Feb 20

Kim Moodie: Painting and Drawing
Art Gallery of Algoma, Sault Ste. Marie Feb 20–Mar 22

Steven Sanguedolce: Film Screening
Hamilton Artists' Inc. Feb 28–29

Michael Balser: Video Installation
Macdonald Stewart Art Centre, Guelph to Mar 1

Talks and Tours

Learn about artists, themes and issues in art. Topics available at information. Free with admission. For group tours 979–6601
Tue to Thu 12:15 & 2pm
Wed 6pm* & 7:30pm
Fri 11:15am** & 2pm
Sat & Sun 2*** & 4pm

En français: le dimanche à 14h30, le mercredi à 18h45.
Rendezvous with Art* Wed 6pm
Half-hour tour plus informal discussion. Free.
Artful Conversation** Fri 11:15
Half-hour tour, coffee and conversation. Free for seniors.
Signed Talk*** For the hard of hearing: last Sat each month at 2.

Special Programs

New Galleries for Old Masters
Sun Feb 16, 11am & Wed Feb 19, 9:30am
Renew acquaintance with 'rediscovered' art: landscapes, still lifes and figurative works by the Impressionists, academicians, Barbizon School and other 18th- and 19th-century French and English artists. **Sunday Start with Art, Feb 16, 11am:** Continental breakfast plus a tour. Tickets $10, Members $8. **Art in the Morning, Wed Feb 19, 9:30am:** Join us for refreshments and a tour. $7.50, Members $6.

NB: Advance tickets required (prices include GST). No refunds. Programs subject to change. To order by mail from the Volunteer Office, see page 6; telecharge 977-0414 ext263.

Courses

The Golden Age of Dutch Painting
Dr. Francis Broun
The Jackman Hall
Wed Feb 5, 12, 19, 26, Mar 4, 11
(A) 1:15–3:15pm (B) 6:45–8:45pm
Continuing his popular series of lectures, Dr. Broun introduces one of the most remarkable achievements in the history of art. Denied the usual patronage of the aristocracy and the church, painters in 17th-century Holland applied their talents to a variety of specialized subjects such as landscapes, genre scenes, still life and portraiture. Among the great masters to be discussed are Frans Hals, Jan Vermeer, Jacob van Ruisdael, Jan Steen and the incomparable Rembrandt. Fee: $90. Mem/sen/stud $80.

Robert Michel's dynamic 1919-20 woodcut *MEZ*. Gift of the estate of Dr. Paul Seligman, 1985.

Confrontations of Form

A SMALL, SELECT EXHIBITION, DEPICTING SOME OF THE STRATEGIES AND COMPLEX interconnections of such 20th-century European modern movements as Cubism, Futurism and Constructivism, will be on display at the AGO until March 1 in the Nicholas Fodor Gallery. The show of abstract and non-objective works on paper reveals both contrasts and shared qualities in form and philosophy. What unites such internationally renowned artists as Giacomo Balla, Henri Matisse and El Lissitzky is a common quest to create a universal formal language to express new ideas for a new century.

Just Jazz 6

Bob Fenton

JOIN US FOR JAZZ WEDNESDAY EVENINGS IN THE WALKER Court. For the sixth year, with guitarist/composer James Pett, the AGO presents a series of intimate concerts by some of Canada's finest jazz musicians. Contributing funds by the Toronto Arts Council. Sound equipment donated by Steve's Music. Sponsored by CIUT-FM **Radio.**

Feb 5: **Bob Fenton**, piano. An incisive composer playing solo. Fenton's experience includes sessions with Coleman Hawkins in the 40s, Billie Holiday in the 50s, and Zoot Sims in the 60s. A recent Unity CD, *Forth Inversion*, showcases his lyrical compositions. Another Unity release is imminent.

Feb 12: **Michel Ratté Trio**, alto sax, keyboards, percussion. A well-known figure in Montréal jazz and improvisation, Ratté has performed and recorded with prominent players such as Jane Bunnett, and with an array of experimental Québecois musicians, including Yves Charuest and Guillaûme Dostaler, who join him in this series. An earlier three-way 'conversation' was documented on their Disques Amplitude CD release, *Musique – Idée*.

Feb 19: **James Pett**, guitar. After composing for a sequence of duo situations in earlier concerts, series producer Pett turns to a solo format this season with new compositions for guitar.

Feb 26: **Jean Derome**, solo winds. One of the leaders in Québec, Derome's music crosses stylistic borders. He collaborates with dance, scores films, produces recordings (for others, as well as himself), and has founded over a dozen of the most interesting music groups on the Montréal scene over almost twenty years. This concert will feature Derome's recently conceived solo wind performance, *le Magasin de Tissu/The Fabric Store*.

To Purchase Tickets:
In Person: Visit Education's Registration Office (Mon–Fri, 8:30am–5pm, except holidays).
By Mail: Send a stamped, self-addressed envelope, daytime phone number and a cheque payable to the Art Gallery of Ontario, c/o Registration Office, Education Services. Please indicate series.
Telecharge: 979-6601 during office hours (VISA, MC, AmEx). Tickets held for pickup *post-payment*. *Dundas St. entrance.* General admission seating. No refunds.

Concerts

Sunday Concerts
Feb 23, 3pm
Come join us. And listen to the music in the Walker Court. From the Royal Conservatory of Music: Conductor John Barnum, pianist Stewart Goodyear and other student soloists. Media support by **Royal de Versailles Jewellers** in association with **96.3 CFMX-FM 103.1.**

Films

Noon-Hour Films
Fridays, 12:30pm in The Jackman Hall. Free with Gallery admission. Entrance via AGO lobby.

Feb 7
Spirit in a Landscape: The People Beyond
(1975 col. 57 min) A profile of the culture of the Canadian Inuit.

Feb 14
Arts of Africa
(1990 col. 55 min) African culture seen through an examination of the arts of various regions.

Feb 21
La Belle Epoque 1890-1914
(1983 col. 60 min) Inspired by the Metropolitan Museum of Art's *La Belle Epoque* costume exhibition, this film evokes 'the beautiful era,' 1890-1914, when the wealthy upper class of the western world succumbed to a life of elegance and pleasure.

Feb 28
Les Silences de Manet
(1989 col. 56 min) A documentary that travels beyond gallery walls to explore the complex and often contradictory spirit of the man known as the father of modern painting.

Gallery School

Anne Tanenbaum Gallery School
Discover the joys of art or improve your skills at one of Toronto's oldest art schools. Limited class sizes; faculty and courses are subject to change. Entrance via Beverley St. 979–6621.

Advanced Studio
Sat Sep 14–Jun 6
9am – 1pm
A precollege program, this course provides technical training and develops perceptual awareness, giving special attention to students preparing for postsecondary studies in visual art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, film/video/performance, architectural and 2-D design. Admission to the program: individual applications, which may be made throughout the year, are evaluated by the faculty on an ongoing basis. Fee: $300; $250 Members. Program generously funded by the **Eaton Foundation**. Shell Canada Scholarship Program supported by **Shell Canada Limited**.

Children's Studio
Sep 24–Jun 4, 4–6pm
This popular 30-week studio is designed as an after-school program (4–6pm): Tuesdays ages 8–10, Wednesdays ages 11–13, Thursdays ages 14–18. Tuition (includes cost of all materials and supplies) $345; $285 Members.

Adult Studio
Wed & Thu Jan 8–Mar 12, 7–10pm
Ten-week courses offered for both beginners and more advanced students in introductory, portrait and life drawing, pen and ink, painting, printmaking and watercolour. New courses include video production, intermediate watercolour and a drawing course for francophones. Registration in person or by mail (cheques may be postdated to first day of class). Fee: $200; $150 Members.

For Kids

Hands On
Sun, to May 31, 12-4pm
Kids (4-12) and their parents are invited to join in imaginative art-related activities. Come and create live portraits via costumes and video, high-tech computer drawings, or 'paintings' made of light – then connect these experiences to the Gallery's contemporary and Old Master works. Pick up tickets for hourly sessions at Information (first come, first served). A parent/child program free with AGO admission.

Family and Community Studio
Sun Jan 12–Mar 15, 1–4pm
Drop by the Gallery School on Sundays and challenge your creativity. Materials and guidance by Gallery School artists will help you and your family explore the processes of drawing, painting, printmaking and sculpture. Under-12s need accompanying adults. Regrettably, groups cannot be accommodated. Free with AGO admission. Art materials donated by **Binney & Smith (Canada) Ltd.**, manufacturers of **Crayola** brand products.

March Break
Mon Mar 16 – Fri Mar 20, 10am–4pm
During March Break, all visitors are invited to drop by the Gallery School. Materials for drawing, painting, sculpture and printmaking are supplied, and direction is provided by Gallery School artists. Free with AGO admission. Under-12s need accompanying adults. For details, call 979-6621.

The Grange

The Grange
Described as "the handsomest of all the surviving houses of colonial York," The Grange was built in 1817 by D'Arcy Boulton Jr., one of the town's leading citizens. The building's stately symmetry and columned portico were a declaration of the owner's position in government and society. The elegant ballroom rang with the music and laughter of lively parties, and the dining room resounded with the political controversies of the day.

When The Grange was bequeathed to the Art Museum of Toronto (later the AGO) in 1911 as its first permanent home, the house began its long service to the artistic life of the city. Restored in 1973 as a gentleman's house of early-19th-century Upper Canada, The Grange evokes the style and elegance of a bygone era. Travel back in time with a visit to this distinguished historic house. Free with Gallery admission. For tickets, information, adult tours, call 977-0414 ext237. A Volunteer Committee project.

Lt. Governor John Graves Simcoe to Visit The Grange
Thu Feb 20, 2pm
Though 1492 may belong to Christopher Columbus, let's not forget 1792 – it belongs to John Graves Simcoe, first Lt. Governor of the new province of Upper Canada. This was the year that Simcoe, accompanied by his redoubtable wife, Elizabeth, first set foot on the soil of Upper Canada. The following year he founded York (Toronto). The Grange is marking the occasion on February 20 by inviting him (in the person of Simcoe's alter ego, CBC broadcaster Joe Coté) for tea to talk to us about his adventures in the New World. Joe Coté, well known for his spirited interpretation, has steeped himself in Simcoe's life and work. Following his presentation, a simply superlative afternoon tea will be served in a manner that would win Mrs. Simcoe's approval. Tickets $15.

Grange Spring Luncheon Lectures
Thu Mar 12, Apr 9, Apr 23, 11am
Literary lions and the beginnings of theatre in 19th-century Ontario are the themes this spring. Watch the March *AGO News* for details.

AGO CALENDAR • FEBRUARY 1992

1 Saturday
2&4pm Tour

2 Sunday
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Visite en français

4 Tuesday
12:15&2 Tour

5 Wednesday
12:15&2 Tour
1:15& 6:45pm Course: ***Golden Age of Dutch Painting***
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour
Just Jazz Concert

6 Thursday
12:15&2 Tour
7pm ***Jordan Film***

7 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
8pm ***NFB Film/May***

8 Saturday
2&4pm Tour

9 Sunday
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Visite en français

11 Tuesday
12:15&2 Tour

12 Wednesday
12:15&2 Tour
1:15& 6:45pm Course: ***Golden Age of Dutch Painting***
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour
Just Jazz Concert

13 Thursday
12:15&2 Tour
7pm ***Schneemann Film***

14 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
7pm ***Schneemann Film***

15 Saturday
2&4pm Tour

16 Sunday
11am ***Sunday Start with Art***
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Visite en français

18 Tuesday
12:15&2 Tour

19 Wednesday
9:30am ***Art in the Morning***
12:15&2 Tour
1:15& 6:45pm Course: ***Golden Age of Dutch Painting***
6pm Rendezvous with Art
6:30pm ***Young at Art***
6:45pm Visite en français
7:30pm Tour
Just Jazz Concert

20 Thursday
12:15&2 Tour
2pm ***Grange Talk***
7pm ***Elder Film***

21 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour

22 Saturday
2&4pm Tour

23 Sunday
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Visite en français
3pm ***Sunday Concert***

25 Tuesday
12:15&2 Tour
11am Gallery Hopping

26 Wednesday
12:15&2 Tour
1:15& 6:45pm Course: ***Golden Age of Dutch Painting***
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour
Just Jazz Concert

27 Thursday
12:15&2 Tour

28 Friday
11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour

29 Saturday
2pm Signed Tour
4pm Tour

Young Associates

Young Associates of the AGO brings young people and art together through multifaceted educational and social programs followed by dynamic discussions. YA membership $15, $5 for students. Information/tickets: 977–0414 ext.433.

Valentine's Day Membership Drive
Fri, Feb 14
Come and join us for our Valentine's Day party held in conjunction with the Junior Board of Trade. Everyone welcome! Bring your friends!

Young at Art
Meet the Magnificent Marchesa
Wed Feb 19, 6:30pm
Join David Wistow for a slide show and discussion about the Marchesa Casati, a "rich, glamorous, and outrageous woman who made an art of scandalizing Europe over a thirty-year period at the beginning of this century."

Gallery Hopping

A Volunteer Committee project.

A Day with David Mirvish
Tue Feb 25, 11am
Tour David Mirvish's private art collection, lunch at a Mirvish restaurant and tour the Royal Alexandra Theatre. Tickets $35.

St. Anne's Church – A Hidden Treasure
Wed Apr 29, 9:30am–3:30pm
David Wistow conducts a tour of St. Anne's Anglican Church, which was decorated 70 years ago by three members of the Group of Seven. Our visit will be enhanced by a presentation of choral music. Following lunch, we'll tour a gallery of contemporary art and a restorer's studio.

NB. Advance purchase tickets. No refunds. Programs subject to change. To order by mail from the Volunteer Office, see page 6; telecharge 977-0414 ext263.

Travel AGO

A Volunteer Committee project. For details call 977–0414 ext263.

London, England
Mar 28–Apr 5
Enjoy an in-depth look at the National Gallery and a private tour of the Rembrandt exhibition – just one of the highlights of an art-oriented tour that also includes a private showing of the Queen's Collection of Drawings at Windsor Castle, and a visit to the recently restored, neoclassical Spencer House in St. James. There's also time for shopping, dining and social events . . . an outstanding visit to one of the world's great cities.

Candlelight Dinners at The Grange

Feb 27, Mar 31, Apr 30, May 28

Silver epergne, 1814-15.
Gift of Mr. and Mrs. John Bradshaw, 1973.

SIR JOHN A. MACDONALD DINED HERE. SO DID OSCAR WILDE. Winston Churchill, and Queen Juliana, too. Now AGO Members can join this illustrious group. Enjoy a memorable dinner in the candlelit ambience of Toronto's most distinguished historic house. The Grange announces four elegant dinners for AGO Members and their guests on February 27, March 31, April 30 and May 28. Tickets $55 (wine extra). Catered by the Kettledrum Committee. For details and reservations: 977–0414 ext237.

Study in the South of France
Apr 17–29
Spring, the perfect time to travel to the Riviera for a study experience at the Université Canadienne en France. Via the corniches that wind through the mountains and along the seacoast, we will visit St. Paul de Vence, Eze, Cannes, Antibes and glittering Monte Carlo. Neighbouring Provence also beckons, offering pleasures to be savoured for a few days. Highlights will include Aix-en-Provence, Avignon, Arles, the Pont du Gard and an invitational visit to a private chateau. English art historian Eric Rowan will accompany us on the trip. A lecturer and artist, Rowan has lived and worked in the south of France, published two books and directed documentary art films in Britain, France, Italy and India.

Roman Holiday
The Arts of Rome & Roman Circle
May 2–15
What better way to study the arts of Rome? Join us on a nine-day exploration of the city, its monuments, museums, fountains and plazas. There'll be a well-balanced program of organized touring in the company of a knowledgeable Roman artist, Signora Claudia Sanfelice, set off by some free time for your own special interests. Our itinerary will include a private viewing of the Sistine Chapel, plus visits to the Farnese Palace (French Embassy) arranged by special appointment, as well as Ville Madama, designed by Raphael, Palazzo del Quirinale (the residence of Italian kings and presidents), and other places that are off the beaten track. Then, we're off for a three-day tour of the surrounding countryside – a treat for our taste buds as well as our eyes. The regional foods and Colli Albani wines are unforgettable!

Germany: A New Era
Sep 11–23
Join us for a study in contrasts in the new Germany. Tour *documenta IX*, the international art exhibition held every five years in Kassel. Travel on to historic Potsdam and Weimar, home of Goethe, Bach, Schiller and Gropius. Then visit Dresden, with its restored Baroque buildings and superb collections; Meissen, "The City of White Gold"; Martin Luther's Wittenberg; and a range of castles, gardens, galleries and museums, old and new. Berlin, Germany's greatest city and most obvious study in contrasts, also awaits us. There you can stroll the glittering boulevard, Kurfürstendam, and magnificent Unter den Linden, which leads to the Brandenburg Gate.

Chicago
October
Fly with us to Chicago after Thanksgiving 1992. The International Antique Show, the Art Institute and an architectural tour will highlight a five-day trip to this city, which is renowned as a vast outdoor museum of great architecture.

Down Under
Nov 5–27
Come hop along on a colourful 23-day tour of Australia and New Zealand, both countries of spectacular landscape and the home of Maori and Aboriginal cultures. We will visit Australia, the Great Barrier Reef and the North and South Islands of New Zealand. Fly with us on Air Canada and Qantas.

Shops and Services

Art Rental & Sales Gallery
Chase away the February gloom with vibrant colour. We have works of art in a variety of sizes, styles and media (drawings, paintings, photographs and sculpture). We're very cost conscious too, so there are works to suit every pocketbook. We're just down the street from the AGO, at 35 McCaul Street, 2nd floor (Tue to Sat 10:30am–4pm, Sun 1–4:30pm), a Volunteer Committee project. 979-6658.

The Book Shop
Our qualified staff encourage special orders. There are 37,000 titles available on the visual arts. Any book on any subject may be ordered. Telephone orders can be processed on a credit card and mailed, for a minimum charge of $3 postage and handling. Deposits of $5 required for items under $50; over $50, half the retail price must be pre-paid. Limited editions require full pre-payment. Deposits are forfeited if books are not picked up 15 days after notification. Delivery: up to 4 weeks from local agents; up to 14 weeks from out-of-town suppliers. Members' discount applies to most $10+ items *except* sale merchandise and magazines. 979-6610.

The Impulse Shop
Two intertwined metal hearts with a pink ribbon make a lovely traditional Valentine's Day gift. More whimsical tokens of affection are miniature, silver-plated tea strainers shaped as a house or teapot – enjoy this special day with "tea for two." Or choose some wearable art – Ralph Martin neckties that reproduce famous paintings by Picasso, Monet, Gauguin and van Gogh (*Sunflowers*, *Landscape* and *The Bridge*). There are also "Buttertie Bow Ties," shaped and coloured like Monarch or Eastern Tailed Blue butterflies. Other items include a Persian wool needlepoint pillow kit – "Spring Meadow" by Eric Wilson of the Metropolitan Museum of Art, adapted from a needlework detail on an armchair in the Met's collection. There are also catshaped birdhouses and feeders in calico and black, including the fantastic Catfish Bird House (feline head, fish body), plus Shark Bendable Pens featuring little birds on skis and skateboards. A Volunteer Committee project. 979-6636.

The Jewellery Shop
Valentine's Day, with its traditional feelings of romance, gives you the perfect reason to choose a gift for that special someone in your life. Our selection is inviting and we are delighted to help you choose from our one-of-a-kind medley of earrings, (some with a heart motif in silver), necklaces and pins. Come early! A Volunteer Committee project. 979-6635.

The Reproduction Shop
February is a month for lovers. Give your sweetheart a poster or reproduction as a daily reminder of you. Choose a romantic image: Renoir's *Le Moulin de la Galette* or Chagall's *Les Amoreux de Vence*. In our fun art collection we have Kim Anderson's *Sharing Secrets*. For lovers of photography: Robert Daisneau's *The Kiss*. Have your selection suitably framed with mats, instant framing, museum mounting or, for that extra touch, custom framing. Members' discount on $10+ items. A Volunteer Committee project. 979-6607.

Puppet play: Impulse Shop's 'Loving Ewe.'

AGO's bar-with-a-view in the Joey and Toby Tanenbaum Sculpture Atrium.

Photo: Colin Hutchinson

Edward P. Taylor Audio-Visual Centre
The A-V centre offers 35 mm slides, media kits, videotapes on art-related subjects, and film classics on VHS, for educational use throughout Canada. Loans or in-house viewing by appointment.

Edward P. Taylor Research Library & Archives
Tue–Fri 1:30–4:45pm.

The Restaurant
Tue–Sun 12–5 (lunch 12–2:30). Wed dinner 5–8:30pm. 979–6612.

AGO Café
Fresh salads, sandwiches and other treats.

Members' Lounge
Art magazines and changing exhibitions by Art Rental. Temporarily located beside the AGO Café. Special menu. Licensed. Open during Gallery hours for Members and their guests.

Membership Centre
Visit the Membership Centre in the lobby for new, renewal and gift memberships. Or call at Ridley House across the street. All inquiries welcome.

Parking
Special parking rates available at Village by the Grange (McCaul St) for AGO visitors. Mon–Fri $1/hour (maximum $6; $3 after 5pm). Weekend day rate $3 Sat, $2 Sun. Tickets validated at AGO Information.

ART GALLERY OF ONTARIO

AGO NEWS

FEBRUARY 1992

Three Filmmakers with Their Work

In Person: Jordan, Schneemann & Elder

BY JIM SHEDDEN

AVANT-GARDE FILMMAKING HAS HAD A TRADITION OF encouraging artists to present their work in person, particularly since the 1920s, when Man Ray, Fernand Léger, Germaine Dulac and others would screen their work at multi-media salons. The artists-with-their-work model continues to retain its appeal, allowing filmmakers to contextualize their productions and helping the audiences to understand what may be rather abstruse material. This month the Art Gallery of Ontario participates in this tradition by presenting three filmmakers with their work: Larry Jordan, Carolee Schneemann and Bruce Elder.

Larry Jordan, who lives in San Francisco, began his filmmaking career in the 1950s, working in a genre called the "psycho-drama" or "trance" film: the filmmaker appears as a first-person protagonist undergoing a poetic transformation of consciousness. Abandoning this mode, Jordan soon developed a broad range of relatively unexplored forms, including animation collage, hand-painted films, portraits and pixilation. Like the work of Joseph Cornell and Max Ernst, two of his acknowledged influences, Jordan's films are lyrical constructions of self-enclosed imaginary worlds.

At the AGO, Jordan will present *Sophie's Place*, which has been called the "greatest epic animation film" by the critically acclaimed filmmaker Stan Brakhage. Formally, Jordan's feature-length film draws on much of his previous work in cut-out and hand-painted animation. It also continues his lifelong exploration of esoteric mysticism and alchemy, this time centring around images of Sophia, a Greek Gnostic form of spiritual wisdom.

New York-based Carolee Schneemann has worked in film, video, performance, painting, installation and writing for over three decades. Since 1963 when she performed *Eye Body*, using her own nude body as part of this "happening," Schneemann's work has been concerned with eroticism and issues of the body. She takes many of her cues from Wilhelm Reich's radical psychoanalytic theories on sexual liberation.

Schneemann's 1964 film *Fuses* [scheduled for a February 13 screening] is simultaneously erotic and subversive, undermining the model of sexuality based on an active and aggressive male objectifying a weak, passive female. Manipulating the medium through the use of collaged imagery, hand-painting, cutting, dying and superimposition, Schneemann, in her own words, felt "free to explore the physical-visual context of sexuality as well as the nature of the film as material substance." She considers *Fuses* "an homage to a relationship of ten years," and was both filmmaker and participant.

On February 14 Schneemann will discuss the context of her work in a lecture and performance titled *The Delirious Arousal of Destruction; or: Is there a Feminist Erotic Iconography?* The event will draw on

Carolee Schneemann's *Fuses*

images as diverse as Palaeolithic shards, Sumerian birth figures, Victorian Madonnas and contemporary body art.

Torontonian Bruce Elder, one of Canada's most controversial and prolific artist filmmakers, is, like Schneemann, obsessed with issues of the body and the contradictory attitudes that mark our civilization. "Human bodies, at least most bodies in their prime, are wondrous," Elder says. However, he admits, "the body is also subject to dilapidation and decay." Elder's filmmaking constitutes an epic cycle, *The Book of All the Dead*, wherein he reflects on these rivalling impulses, frequently incorporating and reworking texts and imagery from Western philosophy, literature, music and art.

Inspired by the poets Rainer Maria Rilke, Louis Zukofsky and Ezra Pound, Bruce Elder's latest film, *Azure Serene: Mountains, Rivers, Sea and Sky* (it premieres at the AGO on February 20), is a visually lush collage employing high-tech computer graphics, optical printing and electronic music. Like Ezra Pound's *Cantos*, it is an ironic attempt to construct a *Divine Comedy* for modern times. In an artist's statement written for *Azure Serene*, Elder cites approvingly Pound's proclamation that "it is difficult to write a paradiso when all the superficial indications are that you ought to write an apocalypse. It is obviously much easier to find inhabitants for an inferno or even a purgatorio."

Jim Shedden is assistant programmer, AGO Film.

In Person:
Jordan, Schneemann & Elder
Co-presented with the Innis Film Society. Tickets ($5) may be purchased one hour before screentime outside The Jackman Hall (McCaul St. entrance), at AGO Information (Tue to Sun, 11am–5:30pm, Wed to 9pm), or by telecharge with major credit cards. 977–0414 ext268.

Thu Feb 6, 7pm
Sophie's Place (Larry Jordan, 1986, 90 min)

Thu Feb 13, 7pm
Fuses (Carolee Schneemann, 1965, 23 min, silent); **Viet-Flakes** (1966, 11 min, video, b/w tinted); **Plumb Line** (1971, 18 min); **Carl Ruggles' Christmas Breakfast** (1966, 10 min, video)

Vesper's Holy Stampede – Portrait of C.S. (Victoria Vesna, 1990, 10 min, video)

Fri Feb 14, 7pm
The Delirious Arousal of Destruction; or: Is there a Feminist Erotic Iconography? (Schneemann, text/slide event)

Thu Feb 20, 7pm
Azure Serene: Mountains, Rivers, Sea and Sky (Bruce Elder, 1992, 95 min)

Projections: February 7

NFB Launches Film on Wodiczko's Projections

THE NATIONAL FILM BOARD OF CANADA, IN TANDEM with the AGO's film department, will co-host a launch of veteran filmmaker Derek May's 1991 documentary, *Krysystztof Wodiczko: Projections*, on Friday, February 7, at 8pm. (Admission is free.) This complex, 55-minute portrait details Wodiczko's controversial decade-long series of sound and light projections on buildings and monuments around the world. A former professor at the Nova Scotia College of Art and Design, Wodiczko has created a furor in many circles by recontextualizing architectural structures. In one well-publicized instance, for example, he projected a Nazi insignia on an office building housing South African government officials in London, England.

From a Spanish war monument to an outdoor archway in New York City and a water filtration plant in Toronto, Wodiczko has made trenchant statements about current political situations through his art. After the screening, director Derek May will be joined in a wide-ranging panel discussion on art and film by Piers Handling, deputy director of the Festival of Festivals, *The Globe and Mail* arts feature writer Stephen Godfrey, AGO film curator Cathy Jonasson (moderator) and several other experts in the fields of art and cinema.

– **Marc Glassman**, *film programmer, National Film Board of Canada*

General Information

Admission (Construction Sale)
Adults $1.50
Seniors 75¢ with cards/Fri FREE
Students 75¢ (full-time with cards)
Family (2 adults & children under 19): $3
FREE: Members/children (under 12, accompanied)/Wed 5:30–9pm

AGO: (416) 977–0414
Membership: (416) 979–6620

Membership
Individual $45 Family/Dual $60
Young Member $20 (age 25 & under)
Nonresident $30 (100 km beyond Toronto)
Supporting $100 (tax-deductible donation)

Available at the Membership Centre in the lobby and at Ridley House. Or by mail or phone. VISA, MC, Amex.
Other categories of contributing annual membership, including Curators' Circle, recognize donations at higher levels. Development Office 979–6619.

Notice to Members
From time to time our mailing list is released to arts/nonprofit organizations. To delete your address from the mailing list for third-party use, please contact Membership: 979–6620.

Moving?
Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order
For tickets, reservations, information, please consult individual listings. Otherwise: a) address department specified, b) specify date, name of event, number of tickets, c) include your name, address (with postal code), phone numbers, d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Services for Physically Disabled
The AGO has a limited number of wheelchairs available.

Gallery Hours
Tue to Sun 11am–5:30pm, Wed to 9pm.

The Grange Hours
Tue to Sun 12–4pm, Wed also 6–9pm.

Gallery Shops
Mon to Sun 10:30–5:30, Wed to 9pm.

Art Rental and Sales Gallery
At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am–4pm, Sun 1–4:30pm.

Edward P. Taylor Audio-Visual Centre
Tue to Fri 11am-5pm, Wed to 8:30pm.

AGO Café
Mon to Fri 8:30am–5:30pm, Sat & Sun 10am–5:30pm, Wed to 9pm.

Members' Lounge
Open to Members and guests during Gallery hours. Service from noon.

The Restaurant
Tue–Sun 12–5 (lunch 12–2:30). Wed dinner 5–8:30pm. 979–6612.

Printed on recycled paper

AGO NEWS VOLUME 14 NUMBER 2 FEBRUARY 1992

Editor
Meriké Weiler
Copy Editor
Leila Jamieson
Layout
Marilyn Bouma-Pyper
Publisher
Anne Greaves, Manager Membership Services

AGO NEWS
is published 11 times a year by the Art Gallery of Ontario 317 Dundas Street West Toronto M5T 1G4 Telephone: (416) 977-0414

Photo credits: All pictures by the AGO photographic services department unless otherwise designated.

ISSN 0829-4437

Canada Post Postage paid / Postes Canada Port payé
Bulk third class / En nombre troisième classe
S10854 Toronto

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

The Art Gallery of Ontario is funded by the people of Ontario through the Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto, Communications Canada, The Canada Council, and from its Members and many corporate, foundation and individual donors.